

MAKING A SUCCESS IN "THE SECOND FIDDLE"

Former Comedian of Musical Comedy Proves Himself Character Actor of Great Ability.

Hitchcock Outdoes "Dodo" in "The Yankee Consul." Stoddart in "Bonnie Brier Bush"—Good Vaudeville.

An audience of discriminating playgoers laughed heartily at the New National Theater last night with Louis Mann, once the foremost farceur of musical comedy, but today a true comedian, by virtue of a sturdy spirit and an honest ambition. The audience did more than laugh, however. While its smiles still hovered the eyes overflowed in response to that pathos which is ever to be found on the border of pure humor. It was an evening to gladden the heart of an earnest actor and Mr. Mann, in an embarrassed, halting, modest speech, testified both to his pleasure and his earnestness.

The play was entitled "The Second Fiddle" and was accredited to Gordon Blake, but was really written for Mr. Mann by Harry B. Smith. The star had run the gamut of theatrical undertakings. As a youth he had essayed the most serious roles—Hamlet and Shylock and maybe even Lear. After a season or two of the rough training which attaches to experience on the stage he was carried by the tide out to the shoreless sea of buoyancy. For the past five years he has been fighting his way back—now in pure farce, like "All on Account of Eliza," now in a serious comedy like "The Red Kilt," now losing ground in a Walter & Ploffe burlesque, and now back again in "The Second Fiddle."

All this was familiar to Mr. Smith, as was the peculiar quality of the star's comedy—a fine perception of humor, a strange inventiveness of laughable situations, the most remarkable talent for dialect exhibited on our stage, and as true a feeling for serious art as ever Henry Irving or E. S. Willard possessed. So the chief character of "The Second Fiddle" is a German nobleman, Leopold, Baron von Walden. He has been reared in the country, and his bearing smacks loudly of the free life of a great country house, the openness of heart, the shyness, the bland pleasure in compliments, the impulse of the child sometimes to anger, but often to generosity, and the tenderness of a man bred to the expanse of the field and sweep of the broad sky. He is an aristocrat, but no exquisite. And with all this he is by temperament and occupation a musician. The personality which results is naturally a little pathetic, greatly amusing, and redolent everywhere of manly sweetness.

What such a character does is less to be noted than the character itself. Mr. Smith carries it through a series of acute disappointments incident to the performance of the play, the loss of his enterprise, where the humble, modest little German abducts a great prima donna in order that his sweetheart may sing, and a final victory which brings both love and musical success. It is all familiar. So much so that the audience to be frank copies from Henry Miller's play, "The Second Fiddle," excepting for Mr. Mann, it is not so acted. But the success of the play is not in the comedy, but in the character. The character is the thing that counts. The character is the thing that counts. The character is the thing that counts.

Those who admire good acting and view the drama as a channel of a serious art, not the less serious because it must first be entertaining—will rejoice in the success which this play opens to the actor. The character is the thing that counts. The character is the thing that counts. The character is the thing that counts.

COLUMBIA.

Raymond Hitchcock and Albert Parr in "The Yankee Consul."

"The Yankee Consul," a comic opera with music by Henry W. Blossom, Jr., and book by Alfred G. Rotun, had its first representation at the Columbia. This initial production was heard by an audience that filled the theater, and it secured an immediate success. It is a striking exception to the stuff unfortunately served up nowadays as comic opera, and heralds the composer as one from whom much creditable work may be expected.

The music is by long odds the best that has been heard in pieces of this kind in many a year. Frequently it is of distinctly Offenbachian flavor, and has the distinguishing merit of originality. While, of course, there are the inevitable waltz tunes and typical songs, it must be said that even they are constructed with more than ordinary skill and prove that both librettist and composer applied themselves to their task with a conscientiousness that is refreshing as it is rare. There is many a delightful solo, and the concerted numbers are, as a rule, deserving of respectful consideration.

In the title role our old friend Raymond Hitchcock added another to his many pleasing creations. He is a comedian whose humor is so insinuating that he has no need at any time to resort to buffoonery or burlesque. A word, a glance, a lifting of the eyebrows, convey to the audience the point of the comic situation which he wishes to emphasize. He never becomes overdone. One always regrets when he is not about. The hearty applause bestowed upon him from beginning to end of the performance not only gave him renewed assurance of the fact that he is a prime favorite in Washington, but was a deserved recognition of his excellent work. His "Albion Boogie" will rank with his very best impersonations. Of course, he had to make a speech—*celo va sans dire*—and he did it in characteristic fashion.

The company of which Mr. Hitchcock is the central figure is composed of excellent material. Nothing else need have been expected from so discriminating an impresario as Henry W. Savage. The most important personality in the cast, considered from the lyric standpoint, is Albert Parr, whose delightful tenor is all the more pleasing because of the contrast with his very best impersonations. Of course, he had to make a speech—*celo va sans dire*—and he did it in characteristic fashion.

charming distinctness. Nature has gifted him with a fine figure and a handsome face, and his manner is so ingratiating as to insure him the favor of his audiences. Flora Zelle figures as the prima donna of the organization. She has a good voice and is not only dainty of face and figure, but dances with nimble skill and much grace. She has an excellent counterpart in Rose Bettl, and to both these Eva Davenport furnishes a reliable foil. William Danforth, Joseph F. Ratcliff, and the others to whom minor parts have been intrusted, did full justice to them.

The chorus is strong and well drilled; the female contingent young and comely; the orchestra and scenery are provided with remarkable lavishness and good taste. The orchestra, under the able direction of Frank N. Dilling, contributed no little to the enjoyment of the performance.

LAFAYETTE.

J. H. Stoddart and Reuben Fax Bring "Bonnie Brier Bush" to Life.

Tears and laughter—tears for delicate, not overdone, pathos; laughter for the merry good humor and the devilish rollicking of a lovable old tippler, interspersed with enthusiasm—the bagpipe music, and the old, old songs—not very well sung—went to make up a remarkably pleasant few hours at the Lafayette last night.

If Ian MacLaren's "Bonnie Brier Bush" is popular, J. H. Stoddart, who appeared as the sturdy old Lachlan Campbell in a play made from it, will make the story still more popular. Mr. Stoddart is the veteran of the American stage. Last night's performance stamps him also as one of its most finished, effective, and active workmen.

"Just what I thought Lachlan Campbell should be like," was the comment last night. Sturdy, strong, over-religious, love in the heart, but none on the lips—that is Stoddart. Never too tender, never overdone, his dramatics are intense enough to lose the real identity of the man in his character, and elicit the comment, "fine," many times during the play.

While one who has read MacLaren's book grows enthusiastic over the just and sprightly spirit of Archibald MacLaren, last night, those who saw the play were constantly in a state of riddling over his slightest gesture or word, and everyone loved him as do the characters in the book. This was the part of Reuben Fax, and with Mr. Stoddart and without either actor, the play would be nothing but a "Bonnie Brier Bush" with its humor and pathos, took a new lease on American hearts, and might go into a new edition, as from last night's enthusiasm.

Irma La Pierre, as Flora Campbell, the beautiful daughter of the Scotch laird, was dainty and sweet, while cheerful face and cheerful voice quite fitted Edith Talbot to the part of the Scotch lassie, Annie. All of the characters surrounding the life of Lachlan Campbell were well and fittingly portrayed, and while the audience might wish for a better rendering of the "Annie Laurie," and other songs that have rung themselves through the theaters for many years, the average theatergoer is not a music critic, and was satisfied, especially with the bagpipes.

"The Bonnie Brier Bush" is well worth seeing with J. H. Stoddart as its chief character and able support from Reuben Fax.

CHASE'S.

Charles Hawtrey Takes Large Audience by Storm.

Vaudeville has reached its meridian of excellence at Chase's this week. The sketch through which the comedian is gained is a twenty-minute comedy presented by Charles Hawtrey, of "The Man from Mars" fame. The sketch is the work of Mrs. Hugh Bell and Arthur Cecil, and overflows with epigrams and humorous situations, stamping it as one of the most entertaining acts ever placed on the vaudeville stage.

The sketch is entitled "Time Is Money," and Mr. Hawtrey is assisted in its presentation by Dorothy Hammond and Mona Harrison. The story—if it may be called such—revolves about the embarrassment of a London gentleman over the persistent efforts of an irate emcee to collect money due him for conveying the gentleman in question to the home of his sweetheart. The sketch is a masterpiece of "broke," absolutely and unambiguously "broke." As time passes and the increases, he becomes more deeply involved, and it is needless to say that the situation has become extremely critical by the time the sketch is reached. Mr. Hawtrey and his company act the sketch with "go" and "dash," admirably suited to the requirements of the situation.

The bill is opened by Pierce and Maize, in a singing act with elaborate costume effects. Fisker's trained dogs showing some wonderfully high leaping greyhounds, is the next number on the bill, and is followed by the "Pugilist" comedian. Miss Norton and Paul Nicholson scored a hit in a sketch entitled "The Lady and the Pugilist," while the Rio Brothers gave an entertaining exhibition of acrobatics. Billy Link, ever popular among Washingtonians, repeated his former success as a singer and story teller. Indeed, his contribution proved one of the best on the bill.

ACADEMY.

Lottie Williams Renews a Hit in "Only a Shop Girl."

Lottie Williams scored another success last night as "Josie," the principal character in the comedy drama, "Only a Shop Girl," which began a week's engagement at the Academy of Music. Play and the player are both favorites with the patrons of that playhouse, so it was not surprising that the presentation was viewed by an audience which filled the theater from footlights to gallery.

Gordon Grey, Eva Darlington and Henry Tetra as Eva Darlington gave excellent presentations of their parts. Maude Kellest as Belle Golden, a friend of Eva Darlington, and also of Josie, impersonated successfully a young woman with "no romance about her" who did the right thing at all times at any cost. Al Lester, as Horace Kewley, a chap who loves with Belle Golden, gave a good presentation of that character. He was also pleasing in song and dance.

The performance featured several "catchy" selections were sung. Among them were "She's Only a Shop Girl," by Maude Kellest and chorus; "A Busy Day at the Store," and "The Salesladies' Jubilee."

Sheridan's "City Sports" With a Good Burlesque, "Maid of Slam."

Phil Sheridan's "New City Sports" are this week's offering at the Lyceum. The bill is above the ordinary, especially the burlesque, "Maid of Slam," which is pretentiously costumed and acceptably performed. The bill includes Adelaide Marsden, operatic soprano, and Schaefer, Stillwell, and Schaefer in pleasing songs.

NEW CHILD OF NAVY AND SPONSOR

GEORGIA'S SMALL BOATS.

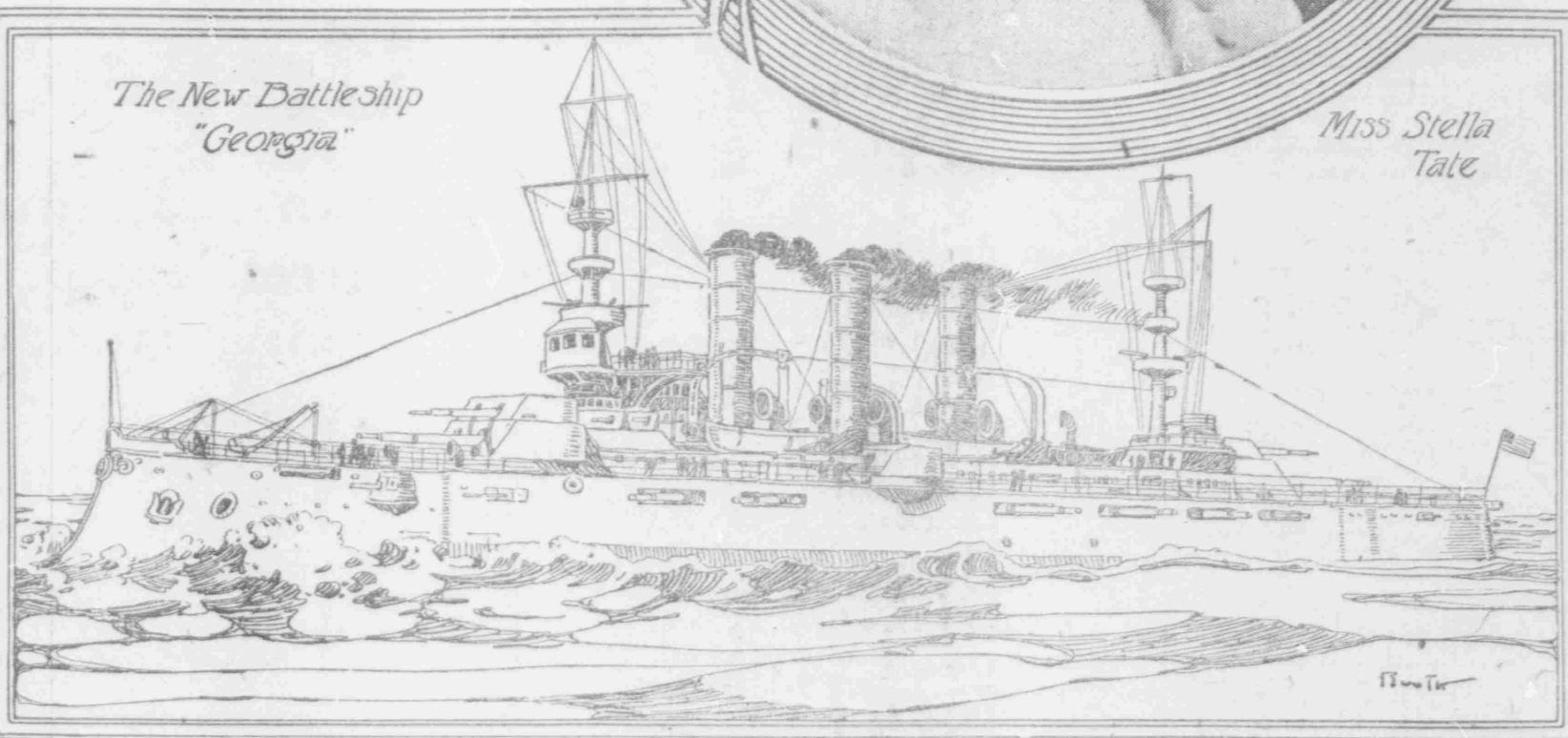
The Georgia will carry the following boats, which are lifted and stowed by four large electric swinging cranes, two on each side of the ship:

One 50-foot steam cutter.
One 36-foot steam cutter.
Two 36-foot launches.
Four 30-foot cutters.
Two 30-foot whaleboats.
One 30-foot gig whaleboat.
One 30-foot barge.
Two 20 and one 16-foot dingies.
Two 12-foot punts.
Two 13-foot life rafts.

BIG NAVAL VESSELS.

The following table shows the recent growth of battleships in length, size, power, and speed:

Battle-Ship.	Length.	Ton.	Horse-Power.	Speed.
Oregon	348	10,288	10,500	16
Kentucky	358	10,540	12,000	16.5
Maine (new)	358	12,300	16,000	18
Georgia	435	15,000	19,000	19



Battleship and Gunboat Added to American Navy

Georgia Launched at Paducah Takes to the Bath, Maine—Miss Tate Sponsor.

The Navy of the United States is strengthened today by the addition of the battleship Georgia and the gunboat Paducah.

Flags flying and amid the cheers of thousands, both vessels were successfully launched today, the Georgia at Bath, Me., and the Paducah at Morris Heights, N. Y. Miss Stella Tate christened the battleship and Miss Annie Yeiser performed a like duty for the gunboat.

Large attendance, composed of distinguished civilians and officers of the United States and other spectators witnessed both ceremonies, which were concluded without accident or hitch.

GEORGIA AND PADUCAH LAUNCHED.

BATH, Me., Oct. 11.—At 1:30 o'clock this afternoon the beams were cut away from under the United States battleship Georgia. The vessel slid down the ways gracefully, taking her maiden plunge without accident.

Miss Stella Tate, of Georgia, broke the traditional bottle of champagne across the bows of the vessel as she began to move, and named her the Georgia, after her own native State.

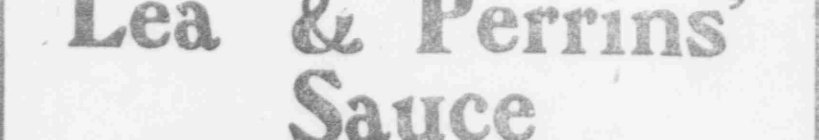
The last work on the battleship, preparatory to her launching, was completed before sundown yesterday. The Georgia delegation which attended the launching arrived here last night, and was entertained by John F. Hyde, vice president of the Bath Iron Works, the builder of the ship.

The party includes Gov. and Mrs. Joseph M. Terrell, Representative and Mrs. F. C. Tate and Miss Stella Tate, who named the ship; Judge Hamilton McWhorter, Mrs. McWhorter, and Mrs. Camilla McWhorter.

Among those in the launching party were Mayor D. O. Yeiser, Mr. and Mrs. R. Buck W. Woodson, H. Bobb, Edward Gaxton, M. G. Hight, Miss B. Buckner, Miss H. Fogby, and Mrs. Henry Blum.

The United States was represented by the Government officials stationed at the yard. They are: Special Inspector of Construction S. L. Bernard, Inspector of Equipment R. H. Osborne, and Chief Engineer J. H. Osborne.

Special precautions were taken to prevent any accident to the gunboat. An early morning yard officer, one day before the time of the discovery that attempts were made to disable the battleship Connecticut, recently launched at the Brooklyn Navy Yard.



Chicken Pot Pie.

MATERIALS:—One large chicken, one pound lean ham, four potatoes, salt, pepper, one quart sifted flour, one cupful shortening.

Lea & Perrins' Sauce

THE ORIGINAL WORCESTERSHIRE

Seasoning:—To remedy possible insipidity in this standard dish is easy if you have on hand a bottle of Lea & Perrins' Sauce. Add two tablespoonfuls of it to the gravy and the trick is done.

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SHOT FIRED AT LIEUT. ROBINSON

Attempts to Kill Naval Constructor.

LETTERS THREATENED LIFE

Cause of Belief That Accidents to Connecticut Were Malicious Attempt to Wreck Battleship.

A Navy Department secret has leaked out which explains why Lieut. Richard H. Robinson, the assistant naval constructor in charge of the construction of the new battleship Connecticut, has been constantly surrounded with a guard for six months.

Just after the first attempt to ruin the new battleship, Lieutenant Robinson was shot at, one night while he was on his way from the battleship to his quarters in the New York navy yard. He dropped to the ground and remained quiet for a short time.

It is presumed the would-be assassin thought he had killed the assistant constructor, as no more shots were fired. A disgruntled workman is supposed to have been responsible for the attempt on the young officer's life.

Threatening Letters.

Shortly after the shooting Lieutenant Robinson received an anonymous letter stating that the writer's aim would be better next time.

The discovery of the spike on the ways of the Connecticut several weeks before the launching was followed by another anonymous letter to Lieutenant Robinson in which the writer announced he "would get" the young lieutenant in time.

As these letters were sent through the mails the Postoffice Department has been called into the investigation. Every effort has been made to locate the plotters who seem determined to balk the completion of the Connecticut.

Made Light Of.

There was a disposition on the part of some naval officers to make light of the first two attempts to wreck the battleship. The announcement of the attempt on Lieutenant Robinson's life has, however, removed all doubt and shows that the fears of New York Navy Yard officials for the safety of the vessel were well grounded.

A hole discovered in a rivet in the hull of the vessel last March was the first indication of a wrecking attempt. Some officers believed this defective rivet might have been accidentally allowed to remain in the vessel after being bored through for some particular and legitimate purpose. It was also thought by persons who did not know all the facts that the workmen who were employed there had been left there by some careless workmen.

But it was impossible to explain away the hole discovered in the side of the vessel just after the launching. The discovery of the hole, however, shows the likelihood why the New York Navy Yard officials believed all three defects were the work of men who wished to harm the battleship.

SKELETON SUSPENDED FROM CHURCH STEEPLE

Schoolboys Believed to Have Hung It There in Spirit of Gruesome Revenge.

UTICA, N. Y., Oct. 11.—When the congregation of one of the largest churches in Rome responded to the bell for Sunday morning's services, the service was interrupted at seven o'clock by a human skeleton hanging from the cross at the top of the steeple.

It was said that the senior class of the Rome High School had stolen the skeleton used for educational purposes and hung it on the church steeple to get even with the professor, who a few days ago exposed the football team of the school for playing ringers, and thus canceled the game to be played on Saturday with the Utica Academy.

GEORGIA FASTEST OF BATTLESHIPS

The Georgia is designed to be the fastest battleship afloat. Her two 4-cylinder, triple-expansion engines pumping 12,000-horsepower vapor into her whirling propellers will, if she reaches the standard laid down by the specifications, send her through the waves at a 19-knot speed.

On the load water line the Georgia is 355 feet her extreme breadth is 35 feet, her draft displacement is 15,000 tons, and her draft when loaded is to be 26 feet. When sent out to uphold the dignity of the Stars and Stripes she will be equipped with four 12-inch guns, eight 8-inchers, twelve 6-inch rapid fire, and forty smaller pieces. She will also be fitted with submerged torpedo tubes, and her magazines will be filled with smokeless powder ammunition.

A complete water line belt of armor 8 feet wide and 11 inches thick amidships will stop the projectiles of the enemy, while over 35 feet of her length there will be a protecting belt of chilled steel 6 inches thick.

The Georgia's keel was laid on August 1, 1903, and the contract price for her hull and machinery was set at \$3,320,000. As it is proposed to make the Georgia as well as her sister ships, the Virginia, the New Jersey, and the Rhode Island, flagships, she will be provided with accommodations for a flag officer, thirty command officers, one hundred and fifty junior officers, eight warrant officers, sixty marines, and a crew of 772.

DIMENSIONS OF THE PADUCAH

The gunboat Paducah was authorized, with her sister-ship, the Dubuque, for the distinct purpose of serving in the waters of Central and South America. Of only 1,400 tons' displacement and a draft of twelve feet three inches, the Paducah will be especially adapted to go up the rivers of South America and protect American interests during any revolution which may occur there.

Under her contract, the Paducah will be required to make a speed of twelve knots. She will have a length of 174 feet, a breadth of 35 feet, and a coal carrying capacity of 240 tons. The armament of the Paducah will consist of six 4-inch rapid-fire guns; four 6-pounder guns; two 1-pounder guns; and two Colt automatic pistols. The battery will be mounted as follows: Four 4-inch guns on the main deck at side, two forward and two aft; two 3-inch guns on gun deck in broadside; 6-pounders in broadside on the gun deck, and the commanding positions.

The engines on the Paducah will be of the vertical, triple-expansion type, with a combined horsepower of 1,500. There will be two smokestacks, each about sixty feet above the base line of the ship. The vessel will be provided with an ample supply of fuel, revolvers, and cutlasses for the crew and marine guard.

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This Handsomely Carved Solid Golden Oak Bedroom Suite; extra large shaped French bed; extra large; very highly polished; \$45 value; special..... **\$32.50**

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